

N^o 3Price 3^d

A SELECTION OF HARP SOLOS

- | | |
|--|---|
| 1. ANNIE LAURIE <i>Scotch melody, transcribed</i> 4. 0 | 2. AULD ROBIN GRAY <i>Scotch melody, transcribed</i> 3. 0 |
| 3. BARDIC RELICS N ^o 1 SWEET RICHARD 3. 0 | 4. BARDIC RELICS N ^o 2 NOS GALAN 3. 0 |
| 5. BARDIC RELICS N ^o 3. LLANDOVERY & SERCH HUDOL 3. 0 | 6. BARDIC RELICS N ^o 4. OF NOBLE RACE WAS SHENKIN 3. 0 |
| 7. BEAUTIES OF IRISH MELODY 3. 0 | 8. BRIDAL MARCH 2. 6 |
| SAVOURNEEN DEELISH & KATE KEARNEY 3. 0 | 10. DON PASQUALE <i>Fantasia</i> 3. 0 |
| 9. CHANT DES CROATES (<i>Blumenthal</i>) 3. 0 | 12. GEMS OF IRISH MELODY N ^o 2 2. 0 |
| 11. GEMS OF IRISH MELODY N ^o 1 2. 0 | 14. GONDOLIER ROW <i>Variations</i> 3. 0 |
| 13. GOD SAVE THE KING <i>Variations</i> 3. 0 | 16. I' L TROVATORE (<i>The prison scene</i>) 3. 0 |
| 15. GRAND AMERICAN MARCH 2. 6 | 18. L'ELISIRE D'AMORE <i>Fantasia</i> 3. 0 |
| 17. KATHLEEN MAVOURNEEN & DERMOT ASTORE 3. 0 | 20. LES NOCES <i>Fantasia introducing</i> |
| 19. LA GITANA (<i>The new Cachucha</i>) 3. 0 | DANISH NATIONAL MELODY 3. 0 |
| 21. RELICS OF WALES (<i>Three Welsh Airs</i>) 3. 0 | 22. ROUSSEAU'S DREAM <i>Capriccio</i> 3. 0 |
| 23. THE BLOOM IS ON THE RYE (<i>Bishop</i>) 4. 0 | 24. THE LIGHT OF OTHER DAYS (<i>Ballet</i>) 3. 0 |
| 25. THE OLD HOUSE AT HOME (<i>Dotter</i>) 3. 0 | 26. VICTORIA MARCH <i>introducing</i> "THE BRAVE OLD OAK" 3. 0 |
| 27. ARPA GENTIL (<i>Rossini</i>) 3. 0 | 28. TOLL THE BELL (<i>Christy Melody</i>) 3. 0 |
| 29. NELLY GRAY (<i>Christy Melody</i>) 3. 0 | 30. WILLIE WE HAVE MISSED YOU & BEAUTIFUL STAR 3. 0 |
| 31. THE MINSTREL BOY (<i>Irish Melody</i>) 3. 0 | 32. MARCH OF THE MEN OF HARLECH (<i>Welsh Melody</i>) 3. 0 |
| 33. ROMANCE IN A FLAT 3. 0 | 34. RECOLLECTIONS OF CAMBRIDGE <i>Sacred Airs</i> 3. 0 |
| 35. AULD LANG SYNE (<i>Scotch Air</i>) 3. 0 | 36. LA DONNA È MOBILE (<i>Verdi</i>) 3. 0 |
| 37. OFT IN THE STILLY NIGHT (<i>Irish Air</i>) 3. 0 | 38. FANTASIA (OH! NANNY, BANKS OF ALLAN WATER,
& JENNY JONES) 4. 0 |

BY

J. BALSIR CHATTERTON.

Harpist to Her Majesty the Queen.

NEW YORK
5. EAST 14TH STREET.

LONDON
EDWIN ASHDOWN
(Limited)

TORONTO
88, YONGE STREET.

BARDIC RELICS.

J. BALSIR CHATTERTON.

INTRADA.

ff

p *Ritard:*

SWEET RICHARD.

THE VARIATIONS COMPOSED BY J. PARRY OF RUABON.

A.D. 1712

MODERATO.

p semplice.

1st

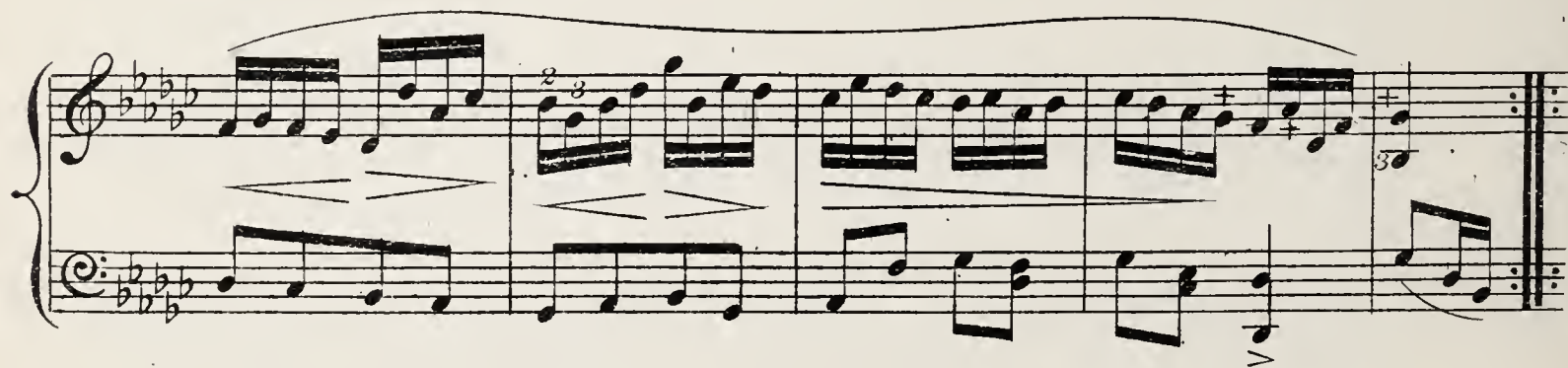
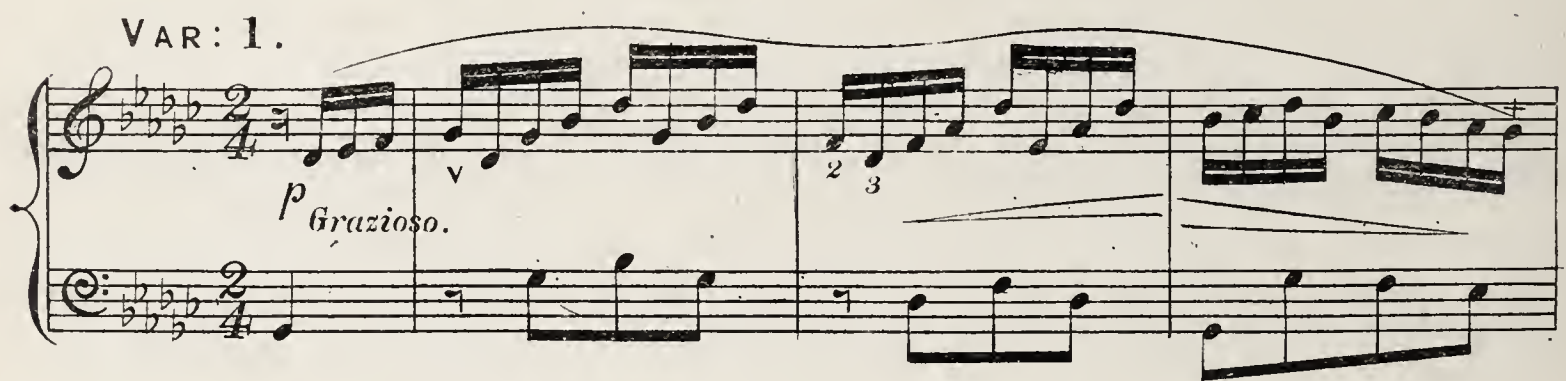
Sweet Richard. J. B. Chatterton.

(E A. 16,483)

2nd



VAR: 1.



First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a series of eighth and sixteenth notes with various ornaments (accents, slurs, and grace notes). The second staff (bass clef) contains a simple accompaniment of eighth and sixteenth notes. A *pp* (pianissimo) dynamic marking is present in measure 2.

Second system of musical notation, measures 5-8. The first staff continues the melodic line with eighth and sixteenth notes. The second staff continues the accompaniment. Measure 5 has a *pp* marking. The system concludes with a double bar line.

VAR: 2.
Brillante.

Third system of musical notation, measures 9-12. The key signature changes to two flats (B-flat, E-flat). The first staff begins with a *f* (forte) dynamic marking. It features more complex rhythmic patterns, including triplets and sixteenth-note runs. The second staff provides a simple accompaniment. The system ends with a double bar line.

Fourth system of musical notation, measures 13-16. The first staff continues the melodic line with various ornaments and slurs. The second staff continues the accompaniment. The system ends with a double bar line.

Fifth system of musical notation, measures 17-20. The first staff continues the melodic line. The second staff continues the accompaniment. The system concludes with a double bar line.

First system of musical notation. The treble clef staff contains a series of eighth-note triplets and sixteenth-note patterns, marked with fingerings (1, 2, 3) and accents. The bass clef staff provides a simple harmonic accompaniment. The dynamic marking *ff Brillante.* is present.

Second system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff has a more active accompaniment. A crescendo marking *Cresc. cen. do.* is written above the treble staff, and a piano marking *p* is written below the bass staff.

Third system of musical notation. The treble clef staff features a continuous eighth-note melody. The bass clef staff has a simple accompaniment with some rests. A forte marking *f* is written above the treble staff.

Fourth system of musical notation. The treble clef staff continues the eighth-note melody with various fingerings. The bass clef staff has a simple accompaniment. A fortissimo marking *ff* is written above the treble staff.

Fifth system of musical notation, labeled *VAR: 3. leggieramente.* The treble clef staff features a melody with eighth-note patterns and triplets, marked with fingerings. The bass clef staff has a simple accompaniment. A pianissimo marking *pp* is written below the treble staff.



VAR: 4.

Risoluto.

The musical score is written for piano and violin. It consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The first system begins with a forte (ff) dynamic marking. The piano part features a series of chords and single notes, while the violin part plays a melodic line with slurs and accents. The second system continues the melodic development in the violin, with the piano providing harmonic support. The third system shows a more active piano part with eighth-note patterns. The fourth system features a repeat sign in the piano part, indicating a return to a previous section. The fifth system concludes the piece with a final cadence in both parts. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

First system of musical notation. The right hand (treble clef) features a series of eighth-note chords with a triplet of 3, 2, 1 and various accents. The left hand (bass clef) provides a simple harmonic accompaniment.

Second system of musical notation. The right hand continues with eighth-note chords and accents. The left hand has a few notes with accents.

CODA

Third system of musical notation, marked CODA. The right hand has a few notes with a triplet of 1, 2. The left hand has a few notes. The tempo/mood is marked *p Semplice.*

Fourth system of musical notation. The right hand has a section marked *gva loco.* with a large slur over it. The left hand has a few notes.

Fifth system of musical notation. The right hand has a few notes with a triplet of 1, 2, 3. The left hand has a few notes. The tempo/mood is marked *p*, *Dim:*, *p*, and *pp*.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.	
a Fantasia, dedicated to Thalberg	5 0
b Introduction and variations on a favourite Air of Bellini	4 0
c Marche favorite du Sultan	2 6
d Twelve favourite airs	3 0

APTOMMAS.	
WELSH MELODIES:	
1. The rising of the sun	2 6
2. Of noble race was Shenkin	2 6
3. Ap Shenkin	2 6
4. Poor Mary Anne	2 6
5. Love's fascination	2 6
6. Sweet Richard	2 6
Apptommas's polka	3 0

BELLOTTA, F.	
a Op. 129. Fantasia sur l'opéra de Verdi	3 6

BOCHSA, N. C.	
MÉNISTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Ama tua madre (Lucrezia)	2 6
2. O divina Agnese (Beatrice di Tenda)	2 6
3. Com'è bello (Lucrezia Borgia)	2 6
4. Meco & Voga voga luna (La Straniera)	2 6
5. March & Pas redoublé (Saffo)	2 6
6. Voga, voga, & Sogno talor (Parisina)	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)	2 6
8. Ah! tu sei (Parisina)	2 6
9. Quanto è bello (L'elisire d'amore)	2 6
10. Io l'udia (Torquato Tasso)	2 6

créations pour les Harpistes de toutes les forces:	
1. My own blue bell	2 6
2. The bridal ring	2 6
3. The Prince of Wales' march	2 6
4. March in the old Irish style	2 6
5. Souvenir à l'Ecosaise	2 6
6. The wild white rose	2 6
7. Rondo à la villageoise	2 6
8. L'invitation à la polka	2 6
9. Le moulinet	2 6
10. Welch polka	2 6

RELIGIEUX IRLANDAISES. Favourite Irish airs in 3 books:	
1. Planxty Kelly and The old woman	2 6
2. Nancy Dawson and Savourneen Deelish	2 6
3. Sly Patrick and The Moreen	2 6

Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books	
	4 0

PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books	
	3 0

EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books	
	7 6

ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions.	
	10 0

STEPWISE EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions	
	5 0

PUPIL'S COMPANION. Forty progressive studies. 4 books	
	4 0

TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys	
	5 0

A te diro (Roberto Devereux). Transcription	
	3 0
A temple to friendship (T. Moore). Variations	
	3 0
Cease your fanning. Fantasia and variations	
	4 0
Cease your fanning. (Variations as sung by Mrs. Salmon)	
	2 6
Grand military march	
	2 0
Grand parade march	
	2 6
L'encouragement. Simple melodies arranged in a most easy style	
	2 6
Partant pour la Syrie. Fantaisie martiale	
	4 0
Petit souvenir (Tyrolienne de Guillaume Tell)	
	2 6
Tartar divertimento (introducing the Tartar drum)	
	2 6
The celebrated Rossignol waltz	
	1 6
The last new French march	
	2 6
Welsh last waltz. Grand and brilliant variations	
	5 0

CHATTERTON, FREDERICK.	
a Amor! possente nome. Petite fantasia	3 0
b L'horloge des Tuileries. Petit amusement	3 0
c Le carnaval de Venise. Morceau fantastique	5 0
d The dawn of spring. Easter piece	3 0

CHATTERTON, J. BALSIR.	
Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement	
	5 0

A SELECTION OF HIS FAVOURITE COMPOSITIONS:	
1. Annie Laurie. Scotch melody. Transcribed	3 0
2. Auld Robin Gray. Scotch melody. Transcribed	3 0
3. Bardic relics, No. 1. Sweet Richard	3 0
4. Bardic relics, No. 2. Nos galan	3 0
5. Bardic relics, No. 3. Llandoverey and Serch hudol	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney	3 0
8. Bridal march	2 6
9. Chant des Croates (J. Blumenthal)	3 0
10. Don Pasquale. Fantasia	3 0
11. Gems of Irish melody, No. 1	2 0
12. Gems of Irish melody, No. 2	2 0
13. God save the Queen. Variations	3 0
14. Gondolier row. Variations	3 0
15. Grand American march	2 6
16. Il trovatore (The prison scene)	3 0
17. Kathleen Mavourneen and Dermot astore	3 0
18. L'elisire d'amore. Fantasia	3 0
19. La gitana. The new cachucha	2 6
20. Les noces. Fantasia, introducing Danish air	3 0
21. Relics of Wales (Three Welsh airs)	3 0
22. Rousseau's dream. Capriccio	3 0
23. The bloom is on the rye (Bishop)	3 0
24. The light of other days (Balfie)	3 0
25. The old house at Lome (Loder)	3 0
26. Victoria march (introducing "The brave old oak")	3 0

CHIPP, T. P.	
b I love but thee (T. Moore). Introduction and variations	3 0

DUSSEK, O. B.	
THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan	1 0
2. The rising of the lark	1 0
3. March of the men of Harlech	1 0
4. Lilla's a lady	1 0
5. Savourneen deelish	1 0
6. La rosa waltz	1 0

GODEFROID, FELIX.	
b Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
b Norma. Fantasia on Bellini's opera	4 0

HOLST, GUSTAVUS VON.	
"ETRENNES AUX DAMES." Select airs, &c.:	
1. True love, German air	2 6
2. Le vaillant troubadour	2 6
3. The farewell of Raoul de Coucy	2 6
4. Le départ du jeune Grec	2 6
5. Adolphe. German air	2 6
6. German Waltzes	2 6
7. Ye banks and braes o' bonny Doon	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march	2 6
9. Stanco di pascolar. Venetian air	2 6
10. Di piacer (La gazza ladra)	2 6

HUNT, W. R.	
c The blue bells of Scotland. Introduction and variations	3 0

LABARRE, THEODORE.	
b Non più mesta. Fantasia on Rossini's air	3 0
b The last rose of summer. Variations	2 6
b There is no home like my own. Variations	2 6

MEYER, F. C.	
b Auld Robin Gray. Divertimento	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4 0

OBERTHÜR, CHARLES.	
b Op. 25. Addio, mia vita, addio! Barcarolle	1 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	6 0
b Op. 27. Rémémorances des Mousquetaires. Fantasia on Halévy's opera	3 0
b Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi	7 0
b Op. 29. La mélancolie de F. Prume. Transcription	2 6
b Op. 30. Una lagrima sulla tomba di Parish Alvares. Elégie	5 0
b Op. 31. La belle Eumeline. Improvisé	3 6
Trois études caractéristiques:	
1. La cascade	3 6
2. La coquette	2 0
3. La consolation	3 0
Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:	
1. Adelaide	3 0
2. The first violet	2 0
3. Zuleika	2 0
4. Cooling zephyrs	2 0
5. The huntsman, soldier, and sailor	2 6
6. A ride I once was taking (Trab, trab)	2 0
7. My harp now lies broken (Maid of Judah)	3 0
8. My heart's on the Rhine	3 0
9. From the Alp the horn resounding	2 6
10. With sword at rest (The standard bearer) Lindpaintner	2 0
11. When the swallows fly towards home (Agathe)	2 0
12. Oh! wert thou mine for ever	2 0
Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:	
1. Ye flowers that to me she gave	1 6
2. Praise of tears	1 6
3. Norman's Gesang	1 6
Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease	2 0
2. Forth I roam	2 0
3. If o'er the boundless sky	2 0
Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle	3 6
2. Zurich	3 6
3. St. Gallis	3 6
Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:	
1. Grace	2 6
2. La fontaine	3 0
3. Si oiseau j'étais	2 0
Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär	3 0
2. Lisle laute, lisle linde	3 0
3. Virgo Maria (O Sanctissima)	3 0
Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose	2 0
2. Sorrow and relief	2 6
3. Cradle song	2 6
Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	
	6 0
Op. 118. Les montagues Bohémiennes. Chant national d'après Leopold de Meyer	
	2 6
Op. 121. Trois morceaux caractéristiques:	
1. La gitana	3 0
2. Mélodie mazurque	3 0
3. La gazelle	3 0
Op. 127. Sacred melodies:	
1. Martin Luther's hymn	2 6
2. Old hundredth psalm	2 6
3. Before Jehovah's awful throne	2 6
4. Airs from "The Creation" (Haydn)	4 0
5. Vital spark of heavenly flame	2 6
6. Agnus Dei (Mozart)	2 6
Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page	2 0
2. A ce mot tout s'anime. Air de Marguerite	2 0

OBERTHÜR, CHARLES—continued	
Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	1 6
2. She was a creature strange as fair	1 6
3. 'Tis sweet when in the glowing west	1 6
Op. 132. Nereides. Sketch	
	3 0
Op. 142. L'invitation del gondoliere. Sketch	
	2 6
Op. 144. Il trovatore. Fantasia on Verdi's opera	
	4 0
Op. 145. La traviaata. Souvenir de l'opéra de Verdi	
	1 0
Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed	
	1 0
1. Ah! che la morte	Trovatore
2. Il balen del suo sorriso	Trovatore
3. Si la stanchezza	Trovatore
4. Stride la vampa	Trovatore
5. La mia letizia	Lombardi
6. La donna è mobile	Rigoletto
7. Parigi, o cara	Traviata
8. Ah, fors'è lui	Traviata
9. Di Provenza il mar	Traviata
10. Libiamo (Brindisi)	Traviata
11. Ernani involami	Ernani
12. Va pensiero	Nabuco

Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs	1 6
2. Mmurmuring waves	1 6
3. My bark glides through the silver wave	1 6
4. Water sprites	1 6

Op. 159. Andalusia. Bolero brillant	
	4 0
Op. 166. The keel row. Fantasia	
	4 0
Op. 167. Santa Lucia. Neapolitan air	
	1 0
Op. 170. Un ballo in maschera. Fantaisie	
	1 0

Songs without words:	
1. Dans ces instants où le cœur pense	1 0
2. Ich denke dein, wenn durch den Hain der Nachtigall	2 0
3. Eilende Wolken, Segler der Lufte	2 0
4. Emeline	1 6
5. Selige Tage	1 6
6. Nachgefühl	1 0
7. Adieu, charmant pays de France	3 0
8. For I, methinks, till I grow old	3 0
9. L'air est doux, le ciel est beau	2 6
10. Ange aux yeux bleus	2 6
11. We rove among the roses	1 0
12. Au bord du Rhin	1 0
13. Au bord de la Lahn	1 0
14. Au bord de la Nahe	1 0
15. Au bord du Neckar	1 0
16. Auf leichtem Zwcig	1 0
17. Ah! be not sad	1 0
18. Remind me not	1 0

"VOYAGE LYRIQUE." Twenty-four National Airs.....each 3	
1. Norway	13. Romagna
2. Sweden	14. Naples
3. Denmark	15. Spain
4. Russia (God save the Emperor)	16. Portugal
5. Prussia	17. Switzerland
6. Prussia	18. France (La Marseillaise)
7. Poland	19. France (Les Girondins)
8. Saxony	20. Belgium
9. Bavaria	21. Holland
10. Austria (Haydn's hymn)	22. England (Ru'e Britannie)
11. Hungary	23. America (Hail Columbia)
12. Sardinia	24. England (God save the Queen)

STEIL, W. H.	
b My lodging is on the cold ground (variations)	1 0

STREATHER, WILLIAM.	
b Deh vieni alla finestra. Serenade from Don Juan	1 0
a Home, sweet home, of Thalberg, transcribed	1 0

TAYLOR, GERHARD.	
a Com'è gentil (Don Pasquale). Transcription	1 0
a Fantasia on Irish melodies (The harp that once, Believe me I all, and Meeting of the waters)	1 0
a Two favourite Irish melodies (Coolin and The minstrel boy) Variations	1 0
a Rigoletto. Fantasia on Verdi's opera	3 0

THOMAS, JOHN.	
WELSH MELODIES. Transcribed:	
1. The ash grove	1 0
2. The bells of Aberdovey	1 0
3. Sweet melody, sweet Richard	1 0
4. The rising of the sun	1 0
5. The march of the men of Harlech	1 0
6. Riding over the mountain (original melody by J. Thomas)	1 0
7. The plain of Rhuddlan	1 0
8. Love's fascination	1 0
9. The rising of the lark	1 0
10. The camp (Of noble race was Shenkin)	1 0
11. Megan's daughter	1 0
12. The minstrel's adieu to his native land (original melody by J. Thomas)	1 0
13. Watching the wheat	1 0
14. New year's eve	1 0
15. David of the white rock, or The dying bard to his harp	1 0
16. Over the stone	1 0
17. The miller's daughter	1 0
18. Come to battle	1 0
19. All through the night	1 0
20. The blackbird	1 0
21. The dawn of day	1 0
22. Britain's lament	1 0
23. Black Sir Harry	1 0
24. The departure of the king	1 0
La source. Caprice of J. Blumenthal, transcribed	
	1 0
The harmonious blacksmith, of Handel, transcribed	
	1 0

WRIGHT, T. H.	
b Caledonian Fantasia, introducing favourite Scotch melodies	1 0
b Com'è gentil (Don Pasquale). Fantasia	1 0
b Deh calma oh ciel (Otello). Transcription	1 0
b Fra poco a me ricovero (Lucia). Arranged	1 0